

2018 ANNUAL ACTIVITY REPORT



TOWARDS A EUROPE FOR CREATORS

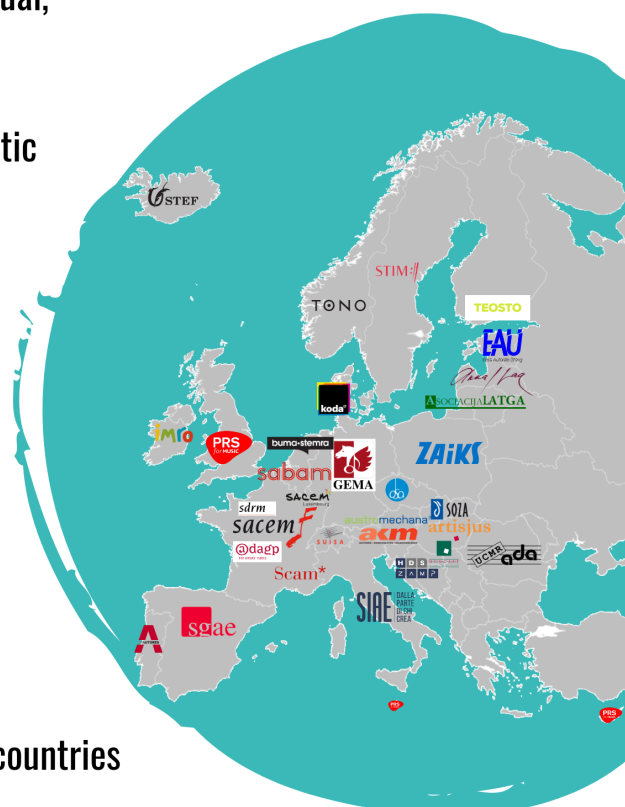
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EU authors' societies in numbers 2018

31 societies of musical,
audiovisual,
visual,
and dramatic
& literary
works

in
28
countries



A message from the President and General Manager

An extremely aggressive and misleading campaign was conducted in the early Summer of 2018. Its arguments centred on claims that provisions to address the Transfer of Value would lead to censorship and kill the internet. However, in September, a large majority of MEPs finally voted in favour of a balanced report. In doing so, they affirmed Europe's right to adopt rules aimed at ensuring the development of its cultural and creative sector.

Nothing was certain throughout the entirety of 2018, despite the start of the Trilogue discussions and the willingness of EU institutions to adopt the directive. Public opinion has been key in influencing both national governments and MEPs: this means major efforts in terms of communication had to be made both at national and European level.



For five years we had been denouncing the legal vacuum that platform services benefit from, allowing them to avoid liability when publicly sharing protected works. This copyright reform is an opportunity to realise a fairer and more sustainable digital market, in the interests of all the creators who we represent and who are counting on us.

Anders Lassen,
President of GESAC

At the time of writing, the Copyright Directive has been formally adopted by the European Council of Ministers, bringing an end to around five years of intense efforts and mobilisation of the GESAC community. Though the following Annual Activity Report details the year 2018, it would have been hard to begin it without first acknowledging such a milestone achievement for our members and the whole creative sector.

2018 proved an eventful and pivotal year for GESAC and our members. Major steps forward were made concerning copyright reform, with many positive developments taking place. The Parliament and Council adopted positions that aligned and went above and beyond what the Commission had proposed, and in doing so showed their willingness to address the issue of Transfer of Value in a meaningful manner. Given that it's a highly complex and recent issue that touches on socially sensitive topics, this was an undeniable success for GESAC and our members, and testament to their communication efforts throughout the course of the year.



For broadcasting, thanks to strong mobilisation, the European Union's institutions reached a political agreement on a text in December, including provisions on Direct Injection and an extension of the retransmission regime. This was a major achievement for the GESAC community as it provided a sound legal basis to secure and further develop this important field that currently constitutes a major part of the remuneration for authors.

Véronique Desbrosses,
General Manager of GESAC

MAIN FOCUS

COPYRIGHT REFORM: ENTERING THE FINAL PHASE

In 2018, two important files – copyright and broadcasting – entered the Trialogue phase, during which the European Parliament (EP) and Council needed to agree on a common text with the help of the European Commission. These issues mobilised the bulk of GESAC's forces and, in a process full of ups and downs, good news and took turns with bad news.

Proposal for a Directive on Copyright in the Digital Single Market

The context surrounding the Copyright Directive's process of adoption was particularly difficult, touching upon areas such as the self-proclaimed intermediaries' liability regime, the commercial interests of major internet players and the way people enjoy the internet.

European Parliament

GESAC's lobbying of the EP throughout the year proved fruitful, as shown in June when the JURI Committee - the leading Committee - adopted a report comprehensively addressing the issue of Transfer of Value. However, after the vote in JURI and before the vote in Plenary, YouTube and others succeeded in manipulating the opinion of MEPs with an unprecedented aggressive and misleading campaign, which included the massive distribution of misinformation both on social and conventional media. Despite strong communication efforts by all rightholders' organisations, in July, the EP Plenary decided to postpone its decision on the start of the negotiations with other institutions (Trialogue).

MEPs were frightened of adopting a censorship legislation. They received thousands of e-mails and negative tweets on social media. Some MEPs faced death threats and the threat of exclusion from their party should they vote in favour of the Directive.

"The European directive on authors' rights is the first stone to rebuild the digital and cultural sovereignty of Europe. It is the result of a common fight of all the forces of culture, whose alliance provided the strength! The mobilisation of all cultural and creative actors and organisations made this success possible."

GOOGLE's campaign

\$31 m spent

***according to multiple sources - Netopia, forum for digital society and UK Music**

Use of (in)directly funded orgs:

Wikipedia, Mozilla, C4C, Center for Democracy and Technology, Create. Refresh, Open Media, #SaveYourInternet, #DeleteArt13, as well as umbrella organisations such as CCIA, EDIMA, EuroISPA, DigitalEurope, and others.



Jean-Noël Tronc,
CEO of SACEM

Europe for Creators

After the European Parliament's vote against beginning institutional negotiations on copyright in July, the GESAC Board decided to call on the services of external communication agencies.

The 'Europe For Creators' EU Campaign was prepared over the summer and launched at the end of August 2018. This campaign was carried out in partnership, and with the support of rightsholder and sister organisations. Some Member States were targeted with a special focus and dedicated campaign.

Some GESAC member societies contributed additional funding to the organisation of the campaign: SACEM, SCAM, ADAGP, GEMA, SIAE, ZAKS, AKM and KODA as well as other rightsholder organisations. GESAC member societies mobilised efficiently by conducting campaigns at the national level.

GESAC was active on all fronts, maintaining close contact with the rapporteur and key MEPs and assistants, several Member State representatives and other rightsholder organisations. Several member societies and other rightsholder organisations volunteered to contribute and the SACEM team was instrumental in coordinating the campaign alongside GESAC. The Madrid Group was also heavily engaged on the legal side.

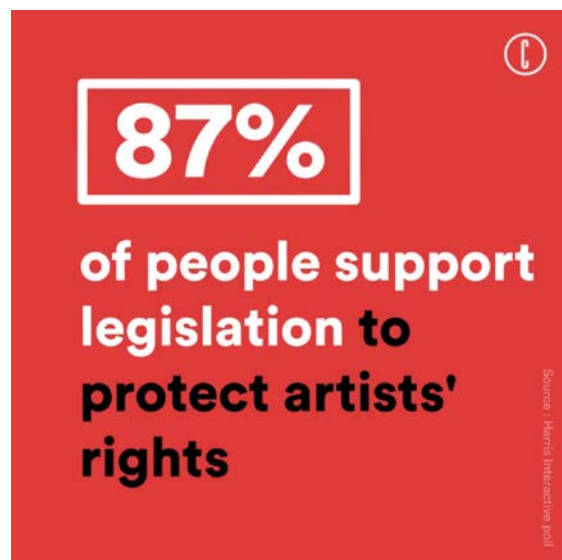


A multi-faceted narrative

The campaign focused on the threat tech giants pose to European democracy and decision-making, as well as the important role of culture and authors' rights to keep the European values alive.

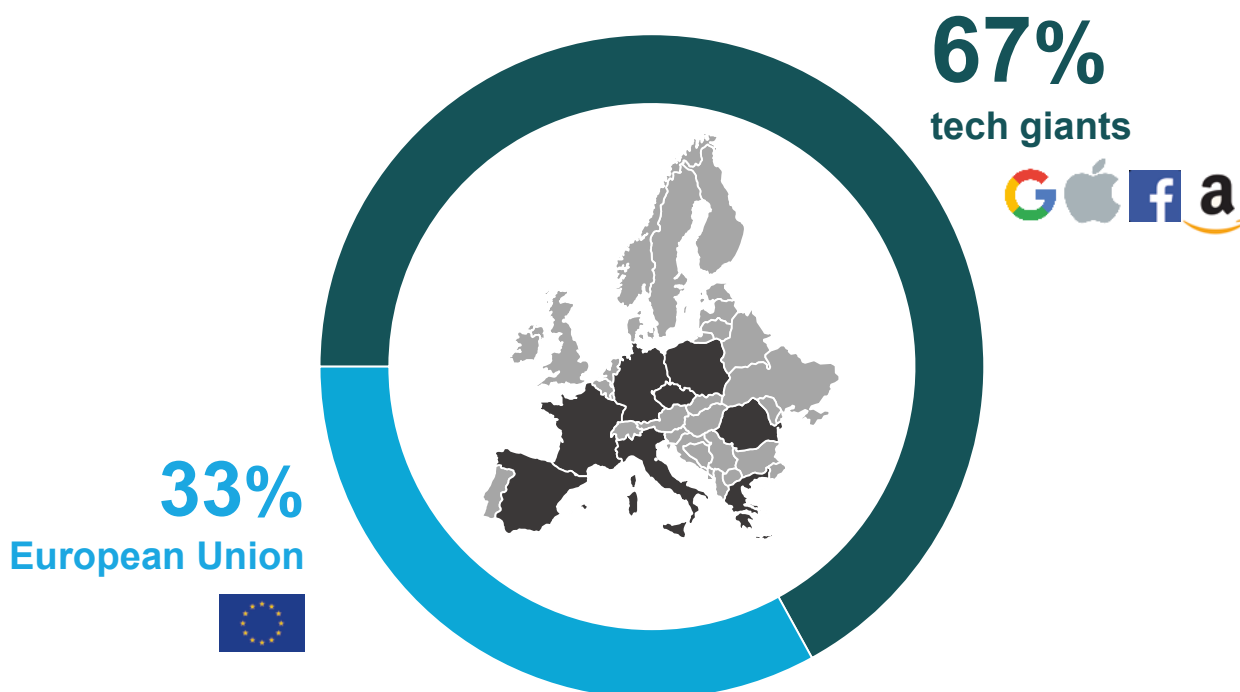
Micro-petitions and an opinion polls organised around the issue provided evidence that European citizens do not wish to allow tech giants to manipulate and pressure decision-makers and are in favour of a legislation that would provide better remuneration of creators on tech platforms.

An online media campaign provided visibility to this narrative by means of twitter, and a dedicated website with a constant stream of content from creators – videos, quotes, pictures. The aim was to help explain and rebut myths surrounding Article 13.



Survey by Harris Interactive

In your opinion, which has the most power, the European Union or US tech giants such as Google, Apple, Facebook or Amazon?



Continuing the successful campaign

After a concerted effort, the result of the vote in September was positive. The Parliament gave a mandate to the rapporteur Axel Voss to start negotiations based on a text that included measures aimed at tackling the Transfer of Value. The measures included in Article 13 were only approved by a 69 vote majority, while the Directive as a whole was approved by a 210+ vote majority. This discrepancy showed the sensitive nature of Transfer of Value provisions.

Due to mounting pressure, GESAC decided to continue its campaign in order to better inform politicians and the general public about the content of the legislation and debunk the misinformation being spread by tech giants on their own platforms.

Swaying the Copyright Directive vote in favour of creators

There were many reasons why MEPs voted in favour of the Directive but the mobilisation of all GESAC members and the Europe for Creators campaign were certainly key. In July, MEPs were afraid of being considered responsible for 'censoring' the internet; in September they decided not to allow such scaremongering to affect the decision-making process and adopt a sound and balanced legislation.

European Council

The Council's review of the draft directive began in late 2017. The discussions were difficult, but a broad approach was approved when the mandate was adopted in May 2018, enabling the Bulgarian Presidency to begin negotiations in the Trialogue. Italy changed its position to against the Directive following the outcome of national elections, thereby altering the balance of the votes in the Council. This turn of events required prolonged and intense strategic communication aimed at Member States – in particular Germany, which had voted against the directive in May.

The main points of disagreement between Member States related to Articles 11 and 13, particularly on mitigation measures and on a possible exclusion of SMEs from the scope of the directive.

Triologue

The Trialogue process started under the Austrian Presidency, right after the vote of the EP in plenary in September.

The Madrid Group conducted a thorough analysis of the various provisions to determine what the key elements of GESAC's position should be. These positions were then discussed and approved by the GESAC Board, taking into account some red lines and the political realities. The GESAC Secretariat also coordinated with the allied rightsholder organisations.

At the end of the year, Member States and the EP agreed on most of the provisions. A political agreement in December's Trialogue was prevented due to ongoing discussions on specific points, including Articles 11 and 13.

Strong pressure from YouTube's campaign and rightsholders' divisions led negotiators to express concerns relating to the proposed texts on Article 13.

GESAC's 5 lines of action on Transfer of Value:

- Bringing creators from across Europe to Brussels and Strasbourg to meet MEPs
- Make Internet Fair petition, signed by more than 50,000 creators
- Coalitions built for the adoption of the different reports and positions
- Social media campaign to debunk misinformation
- Direct lobbying actions aimed at EU institutions and officials

Coordinated effort stops a new Panorama Exception

The adoption in September 2018 of the European Parliament's report on the draft Copyright Directive put an end to discussions on a new panorama exception, a topic which required significant lobbying efforts to combat disinformation campaigns and to raise awareness among MEPs. While the Parliament already deemed that a harmonised panorama exception is neither necessary nor desirable, the topic was continuously raised at each step of the procedure by MEP Julia Reda from the Pirate Party, who was supported by several anti-copyright MEPs. Thanks to the coordinated actions of GESAC and EVA in highlighting artists and involving other rightsholder organisations (FEP, EFJ, CISAC, CIAGP), the threat was rebuffed each time.

Proposal for a Directive on certain online transmissions of broadcasting organisations and retransmission of TV and radio programmes

In 2018, the Broadcasting legislation entered the Trialogue phase. Initially presented as a regulation, the proposal on broadcasting was changed to a directive to provide more flexibility to Member States when implementing the text.

GESAC's priorities were the following:

- An extension of the retransmission regime, providing clarity on the legal nature of national retransmission, the problem raised following the Zürs.net ruling of the CJEU C-138/16 delivered after the publication of the proposal for Broadcasting Regulation
- Further limitation of the Country of Origin principle
- Inclusion of Direct Injection - an issue that raised serious concerns due to the SBS judgment of the CJEU (C-325/14). The judgement stated that a broadcasting organisation does not carry out an act of 'communication to the public' when it transmits programme-carrying signals exclusively to signal distributors without those signals being accessible to the public.

GESAC led a rightsholders coalition on Direct Injection - several joint letters were also sent on retransmission

The very sensitive issue of the scope of the Country of Origin principle long remained a sticking point. After difficult discussions the three institutions came to a political agreement in December, under the Austrian Presidency. Specific provisions for dealing with the consequences of the Zürs.net ruling were not included in the text, but the result was still a great achievement for creators and collective management. Provisions on Direct Injection were included in accordance with GESAC's proposals and considerably extended the scope of the Retransmission Regime, including for OTT services, and significantly limited the scope of the Country of Origin.

Broadcasting represents about 36% of CMOs' revenues and 78% of the broadcasting market in the EU operates based on Direct Injection technology.

There was no provision on Direct Injection in the proposal from the Commission and no support from most of the Member States. The provisions on Direct Injection were introduced in the text thanks to the European Parliament. With the help of some other rightsholder organisations and strong support from France, GESAC succeeded in convincing the Commission and Council to include the requested provisions in the final text.

"Raising awareness amongst politicians should be a key function of any authors' societies. Politicians are constantly being fed misinformation that ultimately harms culture and creativity. It's our job to ensure the voices of our authors cut through the noise and inform the public and those in positions of power."



Nenad Marčec,
Director General of HDS Zamp

Collective management

The defence and promotion of collective management was the underlying theme of all GESAC's activities in 2018. Those that related directly to collective management were as follows:

Transposition of the CRM Directive

In 2018, the EU Commission closed nine so-called 'lack of notification' infringement cases and the Collective Rights Management Directive is now fully transposed into the national legislation of all Member States. The exchange of information in Member States continues to find solutions when implementation issues arise.

Economic and business data collection on European authors' societies

The GESAC Secretariat is now in charge of collecting and aggregating data on European authors societies, which will help improve the sector's visibility and support our messaging on copyright and collective management.

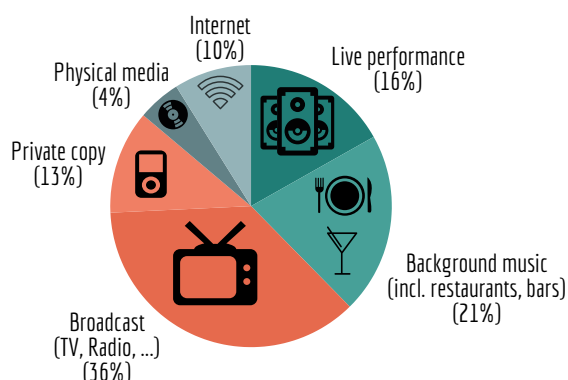


ALAI/GESAC European Authors' Right Award

The aim behind GESAC and ALAI's project to establish a European Author's Right Award is to encourage young students and researchers to take interest in authors' rights and collective management.

The project entered the implementation phase in 2018, when the students were made aware of the award through ALAI and GESAC's respective networks. A dozen draft essays meeting the required conditions – subjects relating to authors' rights with a European dimension and relevant to collective management – were pre-selected by a board chaired by ALAI President Professor Frank Gotzen. The best article(s) will receive an award at a joint ALAI/GESAC ceremony in Brussels on 14 May 2019, the day before the GESAC General Meeting.

**In total, €5.3 billion
in royalties were collected**



Please note that this pie chart excludes 18% of collections categorised as "others" that include international collections and mandates



and
**some €4.5 billion
were distributed***

That's 82% of the
collected amounts
in 2017

* Amounts not distributed mainly cover the management fee and royalties still in the pipeline to be distributed

Other issues of interest

EU Commission's IPR dialogue with the EU and third countries

DG Trade is responsible for EU trade relations with third countries that take place both on a bilateral and multilateral basis. Copyright is often brought up in negotiations and talks, and DG Trade consults with GESAC whenever necessary in order to defend EU copyright interests. GESAC remains in contact with DG Trade to highlight any copyright issues in third countries. In doing so, GESAC works closely with the CISAC Secretariat and regional offices.

In order to improve the cooperation with DG Trade, GESAC has suggested that a structured dialogue be put in place. A first meeting in January 2018 was attended by the GESAC and CISAC Secretariats, plus the four CISAC Regional Directors and several officials from DG Trade. The meeting provided a platform to exchange information and the overall outcome was very positive. The initiative is expected to continue in 2019.

Geo-blocking regulation

The Geo-blocking Regulation entered into force on 22 March 2018 and started being applied on 3 December 2018. The main issue in this file was the extension of the scope of the regulation to copyright content services. This extension was envisaged at some point by the European Commission and European Parliament but was ultimately rejected following strong lobbying efforts by GESAC and a wide range of other rightsholders from all sectors, as well as online services like Deezer, Spotify and Digital Europe.

However, Article 9 of the Regulation foresees a first review by 23 March 2020. This first review should be carried out to assess whether the regulation should also apply to electronically-supplied services whose main feature is the provision of access to and use of copyright protected works (such as streaming, downloading of music, e-books, downloading or online videogames).



"Art, culture and creativity are the bedrock of European society. By promoting creators' rights and protecting their livelihoods, we are promoting Europe!"



**José Jorge Letria,
President of SPAutores**

ACHIEVING OBJECTIVES

GESAC is a network of organisations that unite forces to achieve common objectives. Within the current political and economic climate, this synergy of efforts is crucial in combatting disinformation and ensuring that the interests of creators are taken into account when drawing up EU legislation. GESAC and our members ramped up our strategic communication in response to the extremely aggressive misinformation campaign conducted by the tech giants over Article 13.

GESAC MEMBERS

@dagp
For artists' rights

Adagp

akm
AUTOREN KOMPENSATION VERBAND

artisjus

austro-mechana®

buma+stemra

EAU
BESTE AUTORITE CHARGÉE
DE LA PROTECTION DES DROITS
D'AUTEUR EN BELGIQUE

GEMA

HDS
ZAMP

HUNGART
HUNGARIAN MUSIC RIGHTS ASSOCIATION

imro

koda®

ASOCIATIA LATGA

asa

PRS
for MUSIC

sabam

sacem F

SACEM
Luxembourg

Scam*

sdrm

sgae

SIAE
DALLA PARTE DI CHI CREA

SOZA

SPAUTORES
SOCIÉTÉ PARITAIRE DES AUTEURS ET COMPOSITEURS

STEF

STIM://

SUISA

TEOSTO

TONO

UCLA
ada

ZAIKS

OBSERVERS

CISAC

BIEM

GESAC members' contribution

Voices from the Member States were decisive in 2018. The authors' societies national networks made it possible to effectively relay GESAC's positions to the national authorities. The mobilisation of societies of all nationalities and all types of repertoires, and their participation in GESAC events, tremendously contributed to fostering a greater understanding of the issues among decision-makers.

The active participation of members through structures set up to manage the grouping (the Board and the General Meetings), develop positions (the Madrid Group) and communicate (PAC ComCom) also proved crucial.

Keeping members informed

Throughout the year, GESAC members received detailed information on the different topics relevant to their specific business.

Consensus-building and voicing GESAC's positions

Across the entire year, we organised internal meetings that aimed to find common views between member societies: Madrid Group meetings that gathered legal experts, Public Affairs Committee meetings that gathered public affairs and lobbying experts, Communication Committee meetings that gathered experts in communication, as well as Board meetings and General Meetings that provided the main strategic directions for GESAC activities.

To present and explain our positions, share information and develop common positions, meetings were organised with policy-makers and other stakeholders' organisations. GESAC also participated in various meetings, hearings, conferences and various other events organised by the European institutions and stakeholders' organisations.

Documents aimed at fostering a better understanding of complex subjects and promoting GESAC's position were developed. The documents were widely used by GESAC and our members, who often translated them into their own languages to raise awareness among their national authorities.

GESAC OUTPUT

100s of



e-mails



memos



questionnaires



**documents
on current
affaires**

23



**position
papers**



letters



**answers to
consultations**

GESAC OUTPUT



**Lobbying materials and infographics
on the broadcasting regulation and
Copyright Directive**



**A position paper on Article 13 and the
development of start-ups and small
businesses in the DSM**



**A brochure:
EU authors' societies in numbers - 2017**



7 press releases



**Continually updated content available
on the website**

**Article13.org and europeforcreators.
eu – websites dedicated to dispelling
myths about Article 13**



Twitter campaign @europeforcreators

GESAC OUTPUT - more than 450 meetings

153 face-to-face meetings with policy-makers - EU Commission officials, MEPs, Permanent Representation officials and Bulgarian and Austrian Presidencies

49 meetings with stakeholders and other rightholders' organisations

63 attendances of events, hearings, conferences etc.

60+ internal meetings and several other meetings, including meetings with the external communication agencies

125+ MEPs, assistants or administrators, EU Commission and Permanent representations' officials were contacted during the various gatherings organised by GESAC in Brussels and Strasbourg

Coalitions/alliances with other rightholder organisations

The ability of rightholders from across sectors – music, audiovisual, visual arts, publishing etc. – to mobilise on topics of general interest has improved considerably. GESAC was constantly working alongside other organisations in 2018, particularly regarding copyright, broadcasting, exceptions and the financing of culture.

GESAC OUTPUT

16 joint letters, calls or statements on the Broadcasting Directive, Direct Injection, the Copyright Directive, the Transfer of Value, exceptions in the field of research and education in the copyright directive, the Panorama Exception, a specific EU music programme and an increased budget for culture.

2 joint meetings with the Bulgarian Presidency, 1 joint meeting with the French Ministry for Culture

1 joint lobbying event 'Europe for Creators' EU Campaign launched on 30 August in partnership with IFPI and IMPALA and with the support of CISAC, ECSA, SAA, EVA and others.

We're not asking for anything new. We're just asking for the protection of creators' rights

Axelle Red
singer/songwriter



Mobilising the authors

Meetings between creators and policy-makers have always proved successful. The mobilisation of authors through their respective societies was particularly strong in 2018. Their commitment was decisive in creating better understanding about how the Transfer of Value and the Panorama Exception will impact the lives of creators and cultural development in general.

Several events were organised throughout the year, hosting authors of different nationalities and different artistic fields. Most events were followed by drinks receptions that allowed discussions to continue in a more informal setting.

GESAC OUTPUT

- Meeting with Commissioner Gabriel and key MEPs by a delegation of authors led by Jean-Michel Jarre, President of the CISAC on 6 March
- Meeting with Commissioner Navracsics and key MEPs by a delegation of authors on 17 April
- 2 Meet the Authors events on 27 June in Brussels and on 11 December in Strasbourg
- Stunt in Strasbourg, on 11 September
- 3 press meetings in Brussels on 19 June
- Creators' petition "makeinternetfair.eu" hit more than 50,000 signatures

47 authors from 13 countries (Austria, Belgium, Denmark, Finland, France, Germany, Ireland, Italy, the Netherlands, Poland, Portugal, Spain and UK) and from all repertoires came to 3 events organised by GESAC in Brussels and Strasbourg.

ANGUUN - France
ARCHIMÈDE - France
John ARMAN - Austria
Frans BAK - Denmark
Jean-Philippe BALTEL - France
Paul BANES - France
Ludovic BASSAL -TATOU - France
Felix BUSHE - GENGAHR - UK
Alain CHAMFORT - France
Stefaan FERNANDE - CLOUSEAU - Belgium
Emmanuel DA SILVA - France
Marek DUTKIEWICZ - Poland
Christian GUÉMY - C215 - France
Milène GUERMONT - France
Hind HAKKI - The Netherlands
Murray HEAD - France

Crispin HUNT - UK
Matthew IRONS - Belgium
Jean-Michel JARRE
Joyce JONATHAN - France
Pilar JURADO - Spain
Tom KESTENS - Belgium
Guillaume LEDOUX - BLANKASS - France
Johan LEDOUX - BLANKASS - France
Tomasz LIPINSKI - Poland
Emilie LOIZEAU - France
Eleanor MC EVOY - Ireland
Boris MILANOV - Austria
Carlos Alberto MONIZ - Portugal
Jean-Marie MOREAU - France
Astrid NORTH - Germany
Cora NOVOA - Spain

Jean-Claude PETIT - France
Benoit PEYRUCQ - France
Nicola PIOVANI - Italy
Florence PORCEL - France
Axelle RED - Belgium
Rui Filipe REIS - Portugal
Pernille ROSENDAHL - Denmark
Piotr RUBIK - Poland
Kari SAARILAHTI - Finland
César SAMPSON - Austria
Hugh SCHULTE- GENGAHR - UK
Jonathan SEMAH - TATOU - France
Béatrice THIRIET - France
Eric VAN TIJN - The Netherlands
Ali ZUCKOWSKI - Germany

"Authors play a vital role in the policy-making process. Not only do they have first-hand knowledge of the effects policy has on their ability to earn a living, but their popular reach enables them to share these insights widely with both politicians and the general public."



Krzysztof Lewandowski,
Director General of ZAiKS





GESAC INTERNAL FUNCTIONING

PRESIDENCY OF THE GROUPING AND BOARD

In 2018, the Board held quarterly meetings to discuss the functioning of the Grouping, its current and future priorities, the developments of the EU dossiers and the need to review the grouping's strategy accordingly and to make recommendations for the General Meeting. As well as meeting in-person, the Board discussed European affairs in 5 conference calls in 2018.

General Meetings

GESAC held 2 General Meetings to exchange views on the different issues at stake, approve GESAC's strategy and budget and elect a new President and Board. Experts from outside the grouping are regularly invited to attend the General Meeting to share their experience on specific topics. In 2018, Mr Giorello Head of Copyright Unit DG Connect attended both General Meetings for an update and a discussion on the Copyright and Broadcasting Directives. Mr Fassoulas, General Secretary of European Movement International (EMI) presented the objectives of EMI, an organisation created after the last world war to promote European cooperation and integration. GESAC and some of its members are members of this organisation, which is currently focused on the forthcoming European elections on 23-26 May 2019. Ms Rigaud (DG EAC) presented the "Music Moves Europe" programme, a specific project aimed at providing better support to the music sector, and Professor Gotzen presented the project for a European Authors' Rights award.

The Board

Following the dismissal of Mr. Christophe Depreter from his position as CEO of SABAM on 13 March, Mr. Robert Ashcroft acted as Interim President of GESAC until the elections held during the General Meeting of 3 May.

The Board elected for the period of May 2018 – May 2020 is composed of:



Anders Lassen (KODA),
President of GESAC and
President of the Board,



Robert Ashcroft (PRS),
Vice-President of the Board



José Jorge Letria (SPA),
Vice-President of the Board



Jean-Noël Tronc (SACEM),
Vice-President of the Board



Gaetano Blandini (SIAE),
observer to the Board



Victor Finn (IMRO),
member of the Board



Gernot Graninger
(AKM-AUSTROMECHANICA),
member of the Board



Harald Hecker (GEMA),
member of the Board



Rafał Kownacki (ZAKS)
member of the Board



András Szinger (ARTISJUS),
member of the Board

Internal working groups

Madrid Group

The Madrid Group is the legal committee of GESAC open to any society that wishes to take part. It is chaired by Tobias Holzmüller from GEMA. The Vice-Chair is Caroline Bonin from SACEM. Legal experts that were active in 2018 represented

- | | | |
|------------|---------|---------------------------|
| • AKM | • PRS | • STIM |
| • ARTISJUS | • SABAM | • TEOSTO |
| • BUMA | • SACEM | • TONO |
| • GEMA | • SCAM | • ZAIKS |
| • IMRO | • SGAE | • CISAC
as an observer |
| • KODA | • SIAE | |
| • OSA | • SOZA | |

Its work results in position papers and contributions to the Commission's consultations.

In 2018, the Group met 6 times in-person. The GESAC Secretariat had several conference calls with the President and Vice-Presidents of the Group regarding ongoing issues.

At each meeting, the Group had an in-depth exchange on the state of affairs in Brussels and national developments on the two main issues: the Copyright and the Broadcasting Directives. The Group conducted a full analysis of the proposals at each state of the process, including analysis of the amendments proposed by the different European Parliament's Committees and of the different texts proposed at Council level. It discussed the lines to take on each issue, the priorities, as well as the red lines, any possible fall-back positions and the opportunity of joint positions with other rightsholder organisations. These lines were then approved by the Board, where necessary.

The Group was instrumental in helping draft GESAC's position papers on all major issues.

In addition, the Madrid Group had regular exchanges on the CRM Directive transposition, on CJEU and national case law. The Group also discussed various issues of interest for GESAC or for its members (Guidelines on the implementation of the Article 49 of the General Data Protection Regulation, VAT-treatment of private copying remuneration etc.).

The Public Affairs Committee

The Public Affairs Committee (PAC) gathers people specifically appointed to work on public and EU affairs. Participation is open to all interested members. It is chaired by Héroïse Fontanel, Head of European and International Affairs at SACEM. Vice-Chair is Robbert Baruch, Public Affairs Manager at BUMA.

In 2018, lobbyists for the following members actively attended the Committee meetings:

- | | | |
|--------|---------|----------|
| • BUMA | • SACEM | • SGAE |
| • GEMA | • SCAM | • TEOSTO |
| • KODA | • STIM | • ZAIKS |
| • PRS | • SABAM | |

The PAC met 8 times in 2018 to exchange information on lobbying actions EU affairs, coordinate lobbying efforts and prepare GESAC's actions/events. In 2018, the PAC did a tremendous job in mobilising artists from all repertoires to attend events in Strasbourg or Brussels. The PAC also contributed to the translation of GESAC's positions into communication materials and their dissemination at the national level. Throughout the year, and especially in the context of the Europe for Creators campaign, members of the PAC were highly active; on social media, contacting the national press, producing videos, articles and other content.

Where necessary, members of the PAC were involved in the work of other working groups. The Chair and Vice-Chair of the PAC regularly attend the Madrid Group meetings to ensure both remained aligned.

ComCom (Communication Committee)

The Communication Committee is a committee of communication experts who specialise in lobbying EU institutions and national authorities. Most of the members of the ComCom are also members of the PAC.

The ComCom met 2 times in 2018 and a conference call with PAC members was also organised.



General Secretariat

The General Secretariat comprises of six people. Alexia Pickard, Policy Officer; Burak Özgen, General Counsel; Véronique Desbrosses, General Manager; Martine Rezzi, Senior Legal Advisor; Catherine Navet, Office Manager. Aurelia Leeuw left GESAC at the end of 2018 and was replaced by Habib Msallem, Communications Manager.

Transparency and accountability

The General Secretariat's daily work and actions were detailed to the CEOs of GESAC member societies in the reports that were sent out on a monthly basis.

KPMG is in charge of auditing GESAC's annual financial accounts.

Membership

In 2018, the General Meeting agreed to welcome two new members, effective from January 2019, Musicautor from Bulgaria and UCMR-ADA from Romania, broadening the diversity of nationalities we represent. GESAC now has 31 members across 28 EU countries, plus Iceland, Norway and Switzerland.



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EEIG Brussels Register n°38